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ART.

DRAWING AND PAINTING.

ASSOCIATE PROFESSOR DUNCAN.

1. *Nature-study drawing and painting*.—The characteristic and the life-relations of plants and animals will be illustrated. Landscape work in water color.

2. *Drawing illustrative of literature and history*.—The beginning of industry; historic peoples; illustration of child-stories and mythology.

MODELING.

MISS COVINGTON.

Geographic drawing (chalk-modeling).—Blackboard sketching of typical surface features: plains, valleys, mountains, glaciers, cañons, shore features, etc.; pictorial representations of large sections of continents: plateaus, river basins, mountain systems; chalk-modeled relief maps on paper and blackboard; blackboard sketches typical of the zones and different continents; outdoor sketching in connection with field excursions.

Clay-modeling.—Correlated with the work done in nature-study, geography, and history. Forms of plant and animal life to be modeled in clay; stories in history and literature to be represented in clay.

THEORY AND PRACTICE OF EXPRESSION IN DRAWING AND PAINTING.

MISS CUSHMAN.

1. Theory and practice of expression in drawing and painting. Discussion of pedagogy of fine arts in elementary education, with practice in related subject-matter in drawing and water colors.

2. Design as applied to constructive work. Principles and practice of design as related to manual arts.

MUSIC.

TEACHERS' TRAINING COURSES IN MUSIC: FOR ELEMENTARY SCHOOLS AND KINDERGARTENS.

MISS ELEANOR SMITH AND MRS. BRADLEY.

SONG-SINGING, WITH RELATED TECHNICAL WORK.

THESE courses are designed (1) to present a series of typical school songs having artistic value, for criticism and study; (2) to suggest methods for

teaching such songs; (3) to offer exercises which shall provide vocal drill useful to teachers in singing with children; (4) to point out the relation between rote-singing and the more intellectual phases of music-study, such as reading and writing, scale- and interval-work; (5) to provide such exercise for the teacher; (6) to present songs to be read by note, and show the relation of these songs to the foregoing; (7) to trace the evolution from unison to part-singing and give the various types of part-songs; (8) to lead the student to express his own musical thoughts.

I. *Basis for selection of songs.*—Musical quality. Poetic value of text. Content of text. Adaptation of songs to other branches of study. Range. Simplicity. Character of song and its fitness for children. The folksong in school work: limitations of the folksong. The art-form. Children's songs by Schumann, Brahms, Taubert, and Reinecke; simpler songs of classical composers. Adaptation of music of the best class to school uses. Songs of the seasons. Weather songs. Nature songs. Patriotic songs. Ballads and story songs. Labor songs.

II. *Song-singing in education.*—Its value as a means of expression. Its power to unify and to stimulate thought. Its power to stir emotion. Intellectual value of singing. Mental power necessary to read music at sight, to discriminate between intervals, and to measure units of time; to sing in tune, to recognize absolute pitch, to write songs learned by rote, to recognize harmonic combinations, and to attain independence in part-singing.

III. *How to sing songs.*—(1) Expression—the result of thought-concentration, and realization of composer's thought and mood. Distinct mental images a necessity of expression. Balance between thought, feeling, and technique. Legitimate means of expression. (2) Technique of the vocalist: Perfect intonation and time. Tone quality. Voice-training from the physical side. Voice-training from the emotional side. Breathing as a basis for good tone-production. Relation of speech to song. Pronunciation. Enunciation. Articulation. Use of clear and somber vowels in tone-placing. Dramatic declamation of text. The accent; stress; treatment of unaccented syllables. Style. Flexibility. The attack. Tone connection. The Legato. Tempo. Dynamic variation. Part-singing from the vocal side.

IV. *Intellectual aspect of song.*—The rote song. Its value in the unconscious training of voice and ear. The rote song in its simplest form as material for expression in musical symbols. Analysis of tunes as to pitch and rhythm, followed by writing of songs. The rote song and related exercises. Songs sung by note. Part songs. Round and canon. Canonic exercises derived from songs. Advantages of contrapuntal exercises over exercises purely harmonic. Harmonic part songs.

Musical forms derived from songs. The major scale and its intervals. Arpeggios of triads and chords found in the major scale. The relative minor. Melodic and harmonic forms of the minor scale. Intervals, triads, and chords

of the minor scale. Triads and chords sung first in melodic, then in harmonic, form.

V. *Composition of original melodies.*

HISTORY.

MISS DERATT.

QUESTIONS FOR DISCUSSION IN COURSES I AND II.

1. The bearing of certain psychological conclusions upon the study and teaching of history.

REFERENCES: James, *Talks to Teachers on Psychology; Psychology, Briefer Course*, chaps. xi, xvi, xviii, xix, xxii, xxiv; *Psychology, Advanced Course*, chaps. xiv, xvi, xvii, xviii, xxii, xxv; Titchener, *Outlines of Psychology*, chap. xi; Höffding, *Outlines of Psychology*, chaps. v, B and D, vi.

2. Considerations governing the selection of material for a course of study.

REFERENCE: Dewey, *School and Society*.

3. The possible uses to history-study of geography, local industrial and political conditions, libraries and museums, art and literature.

4. Reading, drawing, modeling, making, dramatization, and school organization as factors in the study of history.

COURSE I. AMERICAN HISTORY FOR ELEMENTARY SCHOOLS.

First term, first half: history in the primary grades; period of discovery; colonial period.

First term, second half: colonial industries; the Mississippi valley; beginnings of western settlement.

Second term, first half: advance of mechanical invention; the northwest; the Pacific coast.

Second term, second half: industrial changes of the last half-century.

1. Review of the work done in the primary grades with reference to its value as preparation for the history presented in the upper grades.

2. Discovery and exploration of America. Difference of purpose and plan in the use of this material in the primary grades and with the older children. For an outline of the course in the primary grades see ELEMENTARY SCHOOL TEACHER, Vol. III, No. 6, (February, 1903), p. 352. The discovery of America considered as a part of the whole course of geographical discovery from the Viking voyages to the present polar expeditions. Centers of study: the Vikings; geographical ideas of the Middle Ages; mediæval routes of travel; the crusaders; Marco Polo; the earlier Portuguese navigators; Columbus; Vasco da Gama; Magellan; Drake; Nansen. Possibilities of related work in geography, science, mathematics, literature, English composition, art. Handwork growing out of the needs of the course: boat-